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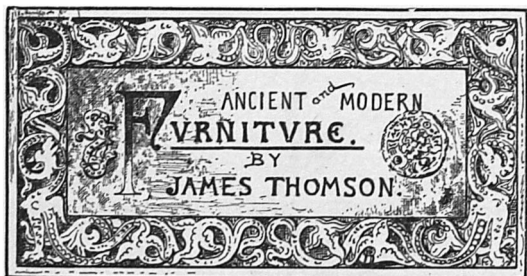
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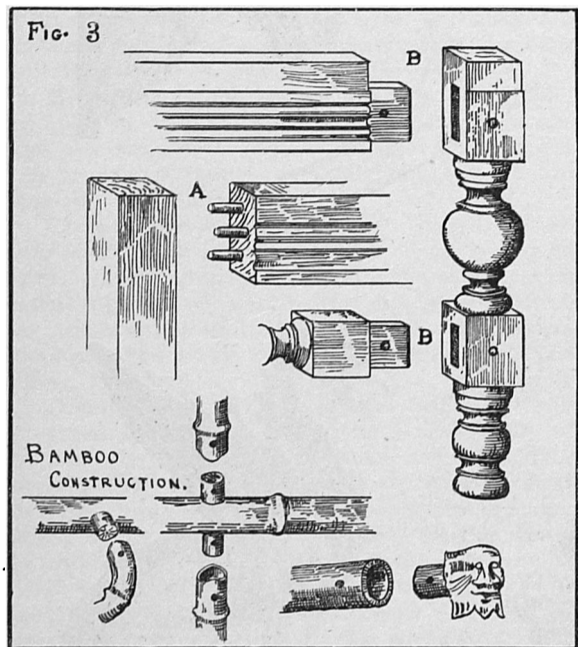
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A SERIES OF ARTICLES—NUMBER FOUR.  
THE CONSTRUCTION.

WE have read much of late years against the use of glue in putting furniture together; we do not see but what it is a necessity, although entire dependence should not be placed upon it; it is the abuse, not the use, of glue that should be condemned. We have never seen it satisfactorily



explained how we should put cabinet work together and keep it together without glue, unless we make each article like a Chinese puzzle, each part fitted to a nicety. The tennon and pin system of construction practiced in early times—Fig. 3, B B—is good but also has its disadvantages. In the examples we have noticed we find in nearly every case the tennons have worked loose, the whole chair rickety, the joints are still strong and with difficulty drawn apart, but to the person seated the effect is anything but agreeable as the impression is irresistible that the whole thing is going to pieces. Another method is that shown in Fig. 3, A, the dowel joint extensively practised at the present time, and when skillfully done is in some respects superior to the tennon or tongue joint. Instances occur to mind where the tennon joint has snapped when brought to the test, and the dowel joint has stood under like conditions.

All joints in framing should butt when practicable; mitred joints have a natural tendency to open on the inner point of intersection. Panels should be given the utmost freedom to shrink or swell; when mouldings are used in the panels it is much more satisfactory to have them worked from the solid, but we can see no reasonable objection to mitring the moulding into the panel providing care is exercised in attaching to frame *only*, nailing as well as glueing in place; the panel should be perfectly free, no nail should be allowed to hold it, as shown in Fig. 4. As very often happens from carelessness of workmen, it is often difficult to impress on the minds of workmen the importance of attention to these things; some err from

want of thought and carelessness, others again from lack of knowledge. Workmen, as a rule, are apt to blindly do, without considering the reason for doing. Much has been said against "machine" work, yet the man who blindly does the little that has been taught him without exercising his reasoning powers is but a machine, clumsy in comparison.

As we have before remarked, too much reliance should not be placed on glue alone; the extremes of temperature, to which furniture in this country is subjected, have a tendency to render its power of adhesion limited after a while by the baking process to which furniture is often exposed in many of our houses in the winter months; the life is entirely taken out of glue. Dampness is another source of trouble; under its action glue will rot and mildew, and its holding power vanish.

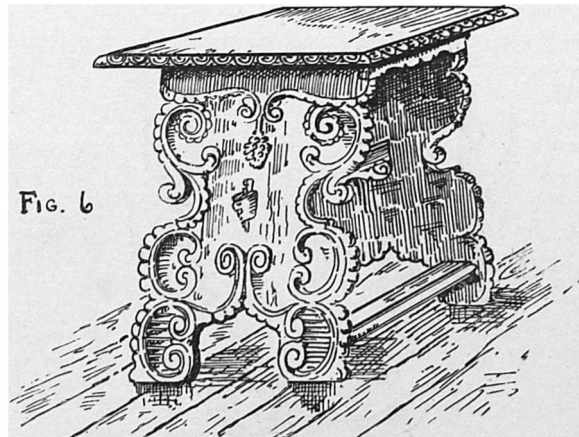
Drawer sides should be made of some hard wood such as cherry; oak is also suitable. A drawer should never be made wedge-like, narrower at back than front; when made in this manner it cannot fail to ever be a source of annoyance. In good work the drawer should fit snug. If after using some time, it should slide with difficulty, a shaving or two taken off with a plane and the sides rubbed with bayberry tallow will remedy the trouble. Some of our readers may smile at the suggestion that it is only the well-made drawer that swells so as to run with difficulty, but they will find that in the "slop" work, the drawer is made on the "wedge" model, loose from the word "go," no danger of becoming too tight, but, when seemingly at its best, it suddenly stops and will neither budge one way or the other; it is a provocative of much bad temper.

Tops of tables, sideboards, etc., should, where-ever practicable, be secured by wooden buttons, allowing perfect freedom of action in shrinking or expanding; this method we illustrate in Fig. 5. A shows the table top, B the wooden button secured to table top with screw, C is the table rail showing groove running entire length for receiving button, the rebate of which slides with freedom.

Figures 7, 8, 9, show methods of paneling; figure 10 shows a method of construction applicable to sideboards, book-cases, etc.; G F is the foundation proper or framing; D shows the door stopped by the bottom of the case E, which, being secured in place lightly, not held by glue, has full freedom to "come and go" at will. Figure 11 is section of cornice showing a method of construction, whereas in the case of a sideboard the space above is wanted for use; space will not permit further examples. No cast iron rules can be laid down for guidance, the only sure method is the application

of the reasoning powers; the methods proper in one case may not suit another. To some the examples here portrayed may seem trivial in the extreme, yet simple as they are practice has proven their value. Contempt for such seemingly insignificant details has, in many cases, brought its punishment in endless bills of expense for repairs and other forms of annoyance. Figure 6 is a German sixteenth century table of quaint design and simple construction; it will be noticed that the stretcher is morticed into the ends and held in place by pins.

The cabinet shown in Fig. 12 is of the kind peculiar to the time of Elizabeth or James, and is an excellent specimen of good common sense construction. Figure 13 shows sideboard designed to conform with modern requirements, as regards the disposition of closets and division of parts.



ART STUDY IN NEW YORK.

SECOND PART.

ART students have been favored in few departments with more desirable arrangements than are now provided to meet the great need of technical instruction for women. Considering the short space of time since any special facilities of the kind have been offered here, the practical success of American workers of this class in decorative design is remarkable. Although much in the way of proof of this has been brought forward, with endless suggestion of the wealth of resources in feminine hands, it suffices to mention as examples the embroideries from the Associated Artists seen

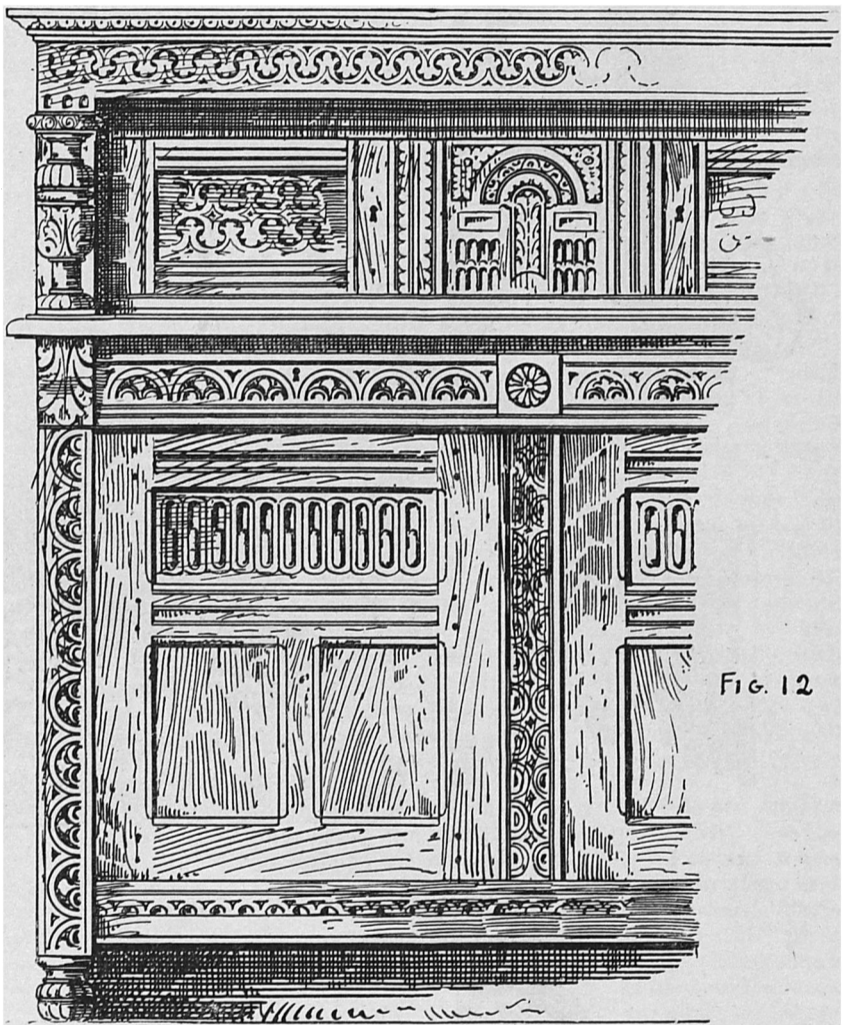
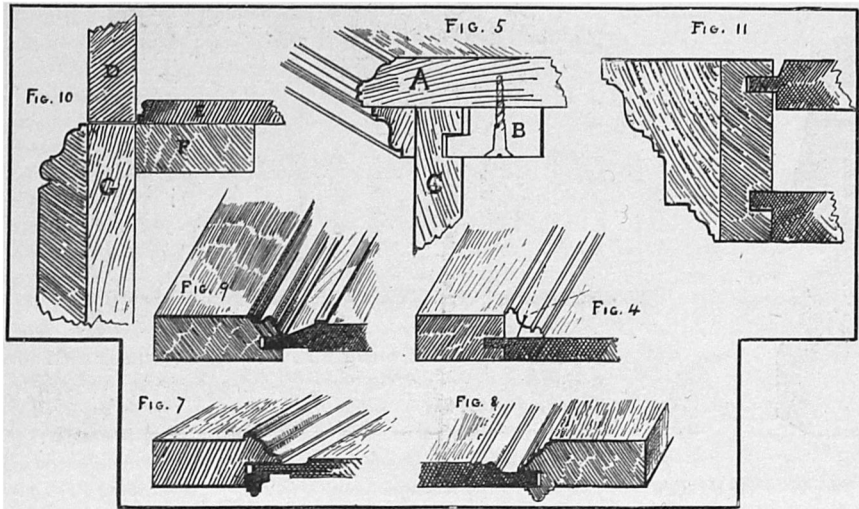


FIG. 12



at the Art Loan Exhibition, and the repoussé productions shown only previously at the Women's Institute of Technical Design. While taking such leading rank in metal work, the latter establishment in Fifth Avenue maintains no less a general purpose than that of interior decoration in its comprehensive sense. It undertakes the construction of furniture, with the teaching of mosaic decoration, mural painting and fresco stenciling, as well as designing for such manufactures as carpets, table covers, wall-paper, print and silk. Although only in its third year the school is evidently well established in the confidence of many of the best judges of artistic aims and methods. Its successes have been marked in the direction of sales and in prize competitions. One of the circumstances of gratification to friends of the school is that its members were awarded all of the four prizes recently offered by the Dixon American Graphite Co. to art schools generally for best original designs. Approved work in design has also been done by members for at least two of the leading art magazines. The present class prizes, ranging from \$15 to \$50 in gold, to be competed for in the school, are provided by its president, Mrs. Anna D. French, M. D., Mme. Adèle Roche, Mr. W. R. Kendall, of the Bigelow Co., Mr. Fr. Beck, Messrs. J. & R. Lamb, Mr. Wm. Baumgarten,